

## Book of abstracts

### **Beyond Insularity: Anzakery, Empathy, and Islamic Mysticism in Stephen Daisley's Traitor**

***Anna Branach-Kallas***

The paper offers an analysis of *Traitor*, a World War One novel published to critical acclaim by New Zealand novelist Stephen Daisley in 2010. Central to Daisley's novel is the encounter between a young New Zealander and a Turkish soldier at Gallipoli. The two men, both seriously injured, are drawn to each other in a field hospital; Mahmoud teaches David about Islamic mysticism and the Sufi devotional practices. They attempt to run away, but are captured, separated, and the New Zealander is court-martialled for treason. In my paper, I demonstrate that the friendship or love relationship that develops between David and Mahmoud radically alters the former's life. It questions not only his loyalty to the British empire and the discourse of war hostility defined through the dichotomies between traitor and ally, but all his previously acquired moral codes, shaped by New Zealand insularity. Furthermore, I approach Daisley's representation of the relationship between the two protagonists as an important intervention in the Gallipoli commemorative discourse. I show how the enemy encounters in *Traitor* echo the idealized images of solidarity between enemies (referred to as "Anzakery") that have dominated the cultural memory of the Gallipoli campaign in the recent years. Synchronously, however, I argue that Islamic mysticism in the novel challenges this cliché of wartime camaraderie between the ANZACS and the Ottomans. Finally, I examine how Daisley represents David's reintegration on the North Island in the Papango Valley and his relationship with Sarah, who has lost her mental balance after the loss of her son in the war. I argue that David's "treason" acquires new meanings over the years, filtered by changing discourses of alterity, as well as current concerns with the war on terror and the populist critique of Islam.

**Anna Branach-Kallas** is Associate Professor at Nicolaus Copernicus University in Toruń, Poland. Her research interests include the representation of trauma and war, postcolonialism, corporeality, health humanities and comparative studies. She has published several books and her monograph in Polish, *Uraz przetrwania* [The Trauma of Survival: The (De)Construction of the Myth of the Great War in the Canadian Novel] (NCU Press, 2014), was awarded a Pierre Savard Award by the International Council for Canadian Studies. She is the author of over eighty book chapters and articles, and has published in such academic journals as *The Journal of War and Culture Studies*, *The Journal of Commonwealth Literature*, *The European Journal of English Studies*, *The Journal of Literature and Trauma Studies*, *Canadian Literature*, *Second Texts*, and *Studies in 20th and 21st Century Literature*. She is currently head of the Institute of Literary Studies at Nicolaus Copernicus University and is working on her new project "Critical Mourning, Entangled Legacies of Violence, and Postcolonial Discontent in Selected 21st Century First World War Novels in English and French".

**Lonely, eccentric and undaunted – Janet Frame’s and Marilyn Duckworth’s paths towards becoming writers*****Dagmara Drewniak***

Being a writer and pursuing a literary career has not always been easy for women. This has also been the case for contemporary women writers in New Zealand who debuted in the second half of the 20th century. This paper explores two autobiographical texts by established New Zealand women writers: Janet Frame’s three volume autobiography consisting of: *To the Is-Land* (1982), *An Angel at My Table* (1984) and *The Envoy From Mirror City* (1984) and Marilyn Duckworth’s *Camping on the Faultline* (2000) which demonstrate the authors’ dilemmas, their constant standing apart and feeling estranged. Both Frame and Duckworth were also frequently perceived as subaltern and others. Furthermore, they were seen through a major part of their literary careers as women who should concentrate on their domestic obligations rather than pursue literary paths, and, as a result of that, were either accused of mental disorders or suffering from various, also financial, hardships. The aim of this paper is therefore to study the texts as testimonies of the now famous New Zealand women writers who had to object not only the country’s insularity but also internal and external egoisms exerting power over the writers.

**Dagmara Drewniak**, Ph.D., D. Litt., teaches Canadian literature at Adam Mickiewicz University, Poznań. Her research interests include: literature by immigrants from Poland and Eastern Europe, life-writing, migrant and postcolonial literature. She has recently published *Forgetful Recollections: Images of Central and Eastern Europe in Canadian Literature* (2014) and, with A. Rzepa and K. Macedulska, *The Self and the World: Aspects of the Aesthetics and Politics of Contemporary North American Literary Memoir by Women* (2018), as well as a number of essays on Kulyk Keefer, Stachniak, Hoffman, Ondaatje, Appignanesi, Zable, Brett and others. Currently, she is director of a National Science Centre grant devoted to the writings of Polish diaspora in Canada. She is a Vice-President of the Polish Association for Canadian Studies.

**Māori cultures, Western pornographies*****Jade Sophia Le Grice***

Māori (Indigenous people of Aotearoa New Zealand) navigate their sexual lives across sociocultural contexts informed by Indigenous knowledge and colonial incursions. Racialised cultural representations of sexuality construct hyper-masculine and hyper-feminine subject positions for Māori to negotiate, resist, or step into. Pornography is situated within this sociocultural context, further entrenching the dominance of Western sexual scripts and repertoires at the expense of Māori informed sexualities. Drawing on a qualitative interview study with 30 young Māori, I explore how pornography mediates relational possibilities for boys and girls. Here, colonisation continues to exert its effects in shaping Māori youth sexualities through engagement with mainstream heteronormative pornography. While Māori boys and girls are equipped with the critical tools to understand the educative limits of pornography – Māori girls tend to be in a position of responding to men’s desires, through resistances, refusals, making meaning of sexual violence in the context of familiar rape scripts, and trying to make sense of what they desire after watching pornography.

**Jade Sophia Le Grice** is Indigenous to Aotearoa New Zealand, from Northern tribes Te Rarawa and Ngāpuhi. She works as a Senior Lecturer at the University of Auckland. Her research explores the sociocultural contexts of Indigenous lives informed by colonial pressures and the vibrancy of Indigenous ways of knowing and being. Current research projects explore sexual violence prevention, youth wellbeing, reproduction, and sexual health. Jade is inspired by Māori people working collectively and innovatively in community contexts and aspirations for

future generations. Her work informs academic publications, psychology curriculum, and health policy. She is a member of Nga Kaitiaki Mauri, of Te Ohaki a Hine: National Network Ending Sexual Violence Together & He Paiaaka Totara, a network of Maori Psychologists.

### **The impact of the COVID-19 pandemic on freelance journalists in Australia, and the media in Australia generally**

***Beate Josephi and Penny O'Donnell***

Journalism, like many other branches of the employment, were hit hard during the pandemic. While the interest in news grew substantially, media houses were earning less money to pay journalists and to produce news. In Australia, as in other countries, newspapers and magazines folded or moved to digital only. In its main part, the talk will present the findings of a study on freelance journalists in Australia, carried out in October and November 2020, when the impact of the first wave of the COVID-19 pandemic was strongly felt. Freelance journalists, due to their insecure employment, are particularly prone to suffer in straightened economic times. Our findings show their survival techniques, and the way they see journalism. In addition to these insights, we wish to highlight some of the problems caused by the COVID-19 pandemic in news production globally, namely the difficulties of accessing information and dealing with misinformation on social media.

**Beate Josephi** is an Honorary Senior Lecturer in the School of Arts & Humanities, Edith Cowan University, Western Australia, now living in Sydney. Her research interests are in journalism in a global world, journalism education, and journalism and democracy. She is a Principal Investigator in the Worlds of Journalism project, and author of chapters in many international Handbooks and Encyclopedias. Recent articles have been published in journals including *Journalism*, *Journalism Studies* and *Journalism Practice*.

**Dr. Penny O'Donnell** is Senior Lecturer in International Media and Journalism in the Department of Media and Communications at the University of Sydney. Her research interests include job loss and precarity in journalism, the future of public interest news, journalism education and Southern theory. She was a co-chief investigator on the Australian Research Council-funded New Beats research project (2014-2020). Two forthcoming book publications exemplify the innovative journalism research created through the New Beats Project: *Journalists and Job Loss* (London: Routledge 2022) and *Upheaval: Disrupted Lives in Journalism* (Sydney: NewSouth Press 2021).

### **Trans-Ethnic Solidarity in Peter Carey's *A Long Way from Home* (2017)**

***Barbara Klonowska***

The last to-date novel of the Australian novelist Peter Carey takes up the issue of Australia as a home to diverse groups of people: the white descendants of British colonisers, post-WWII survivors and immigrants, and the indigenous Aboriginal inhabitants of the continent. This choice of characters and subjects marks an interesting gesture of the author so far associated either with postmodernist experimentation or with the depiction of Australian white middle-class life, which may be interpreted as a gesture of solidarity with less-privileged ethnicities and races. Employing the picaresque plot of the all-around-the-country car race, the novel shows, how the land seemingly open to everybody may be read instead as a palimpsest of pain and suffering, and how an apparent home to various castaways may be problematised and exposed as rather inhospitable to other than just its white inhabitants. The planned presentation aims to show how the novel, dramatising the protagonists' gradual 'discovery' of other than white races and exposing everyday cases of ethnic prejudice, casual racism and

commonplace violence, shows the growing solidarity with the Indigenous population of both the characters and the author.

**Barbara Klonowska** is an assistant professor in the Institute of English at the Catholic University of Lublin, Poland. She teaches British literature and culture and has published on contemporary British fiction and film; her book-length studies include *Contaminations: Magic Realism in Contemporary British Fiction* (2006), and *Longing for Romance: British Historical Romances 1990-2010* (2014). Her academic interests include contemporary literature, literary theory, magic realism in fiction and film, and cinematographic utopias and dystopias.

### **The Origins of Australian National Identity**

***Jan Lencznarowicz***

The second quarter of the nineteenth century witnessed the beginnings of Australian national consciousness. The following decades, especially towards the end of the century, saw its significant development combined with a nascent nationalist movement. It was not until the twentieth century that this tendency was to triumph over British imperial identity on the one hand and colonial loyalties on the other. No doubt, it would be difficult to understand the modern Australian nation and the historical evolution of its identity leading to its present-day multicultural character, without referring to its colonial origins.

The lecture is inspired by the ethno-symbolic theoretical approach, most notably represented by Anthony D. Smith. It draws on numerous texts from the colonial press, political pamphlets, speeches, memoirs, and other sources from the period. In addition, on some controversial issues, interpretations advanced by leading historians are also considered. The talk aims to outline a broad panorama of Australian national identity in its incipient stage. The focus will be on key cultural, political, and socio-economic factors responsible for the gradual formation of national identity and its relation to the manifestations of early nationalism.

**Jan Lencznarowicz**, Ph.D. is an associate professor at the Institute for American Studies and Polish Diaspora, Jagiellonian University, Kraków. His main areas of research are: Polish political emigration, Polish ethnic group in Australia, history of Australia and political myths and nationalism in modern history. Jan Lencznarowicz is the author of three books: *Jalta. W kręgu mitów założycielskich polskiej emigracji politycznej po II wojnie światowej. 1944-1956*, [Yalta as the Foundation Myth of the Polish Political Emigration 1944-1956], Kraków 2009; *Australia*, Warszawa 2005; *Prasa i społeczność polska w Australii. 1928-1980*, [The Polish Press and Polish Community in Australia. 1928-1980], Kraków 1994. His publications include numerous articles in Polish and in English.

### **Transnational Identities of the Global South Asian Diaspora in Australia, Canada, Aotearoa New Zealand, and South Africa, 1900s-1940s**

***Jatinder Mann***

My presentation will be on my new research project. It addresses a crucial issue in the modern world: How is identity formed by different populations living in communities distant from their original homelands? It will answer this question by analysing and comparing the historical forces that affected identity-formation of South Asian migrants in four diasporic communities under British rule. It will pose three main research questions: 1. Was the rhetoric about the equality of all British subjects adopted by South Asian migrants in the British Empire's self-governing Dominions (Australia, Canada, Aotearoa

New Zealand, and South Africa) in the first half of the twentieth century? Building on my previous research (Smith and Mann, 2016) and related scholarship on Australia and Aotearoa New Zealand, it will compare the experiences and the rhetoric in the four countries. 2. Did the experience of living in predominantly White countries encourage migrants from the Punjab and other regions in South Asia to adopt a common pan-South Asian identity? 3. To what extent did inter-ethnic and inter-faith relations in South Asia impact the South Asian diaspora in the self-governing British Dominions

**Dr. Jatinder Mann** is an Associate Professor of History at National Cheng Kung University. He is British and of South Asian descent, specifically from the Punjab. Jatinder has also lived and worked in Australia, Canada, Aotearoa New Zealand, and Hong Kong. He is currently working on a new research project on the 'Transnational Identities of the Global South Asian Diaspora in Australia, Canada, Aotearoa New Zealand, and South Africa, 1900s-1940s'. Jatinder is also the author of two books. The most recent is *Redefining Citizenship in Australia, Canada, and Aotearoa New Zealand* (2019). He is sole editor of *Citizenship in Transnational Perspective: Australia, Canada, and New Zealand* (2017). Jatinder is also a co-editor of a special issue of the *British Journal of Canadian Studies* on 'Canada 150', published in 2018 by Liverpool University Press. He has published numerous articles in front-ranking and emerging interdisciplinary journals. Jatinder is also a co-editor in the forthcoming *Revisiting the British World: New Voices and Perspectives* with Peter Lang Publishing and *Documents on Australian Foreign Policy: Australia in War and Peace, 1914-1919* with UNSW Press. He is the editor for a book series on 'Studies in Transnationalism' with Peter Lang Publishing, New York. Jatinder is also the Creator and Manager of the Australian, Canadian, and New Zealand Studies Network (ACNZSN). He is the Editor-in-chief of the *Journal of Australian, Canadian, and Aotearoa New Zealand Studies* (JACANZS). Jatinder was also awarded the prestigious Banting Postdoctoral Fellowship at the University of Alberta in 2014. He was a recipient of the highly competitive Endeavour International Postgraduate Research Scholarship for his doctoral research at the University of Sydney. Jatinder has also held visiting fellowships at King's College London, the Australian National University, Carleton University, and Te Herenga Waka Victoria University of Wellington.

### **Harriet Martineau's *Homes Abroad* and the emigration propaganda**

***Agnieszka Setecka***

In *Homes Abroad*, the tenth tale in her *Illustrations of Political Economy* (1832-34), Harriet Martineau discusses emigration to Australia as a solution to the evils of overpopulation and poverty in England. Australia is presented very much in the spirit of the 1830s emigration propaganda as a land of promise, offering a fresh start for the impoverished, and a ground for implementing fully the rules of political economy, which, Martineau believed, would ensure prosperity of the colony. Martineau was particularly enthusiastic about Australia because of its "English character", which made it suitable to recreate the ideal of life at "home." However, while she presented the economic, moral and social advantages of emigration to Australia, she inadvertently revealed contradictions in her own argument. If Australia is to be a space where the migrants' economic wellbeing and dignity might be restored, the presence of convicts suggests that the evils of English society were not left behind. At the same time the settlers have to face new problems, including the conflict with the natives, who are presented as hostile and savage. The natives might have been introduced in the novella simply to attract attention to the dangers of life in a colony but in fact their deprivation and corruption mirrors the situation of the underprivileged in England. Indeed, although the migrants' lives improve in the colony, both in the moral and economic sense, they share with the Australian natives the position of outcasts deprived of their home. Martineau's ostensible attempts to present Australia as Arcadia are thus defeated by the parallels she draws, more or less explicitly, between the colony and England.

**Andrew Taylor**

is the author of seventeen books of poetry, including *Collected Poems* (Salt, UK 2004), *The unhaunting* (Salt, UK 2009), and *Impossible Preludes* (Margaret River Press, 2016). He has published much literary criticism, and written the libretti for two operas, as well as translating poetry from German and Italian. In 1975 he co-founded Adelaide's Friendly Street Poets, Australia's oldest continuous public poetry reading, and later the South Australian Writers' Centre. He is Professor Emeritus at Edith Cowan University, Perth, Western Australia. Since leaving Perth in 2014 he divides his time between Sydney and Wiesbaden in Germany.

**Transculturation – The life and art of the Wurundjeri artist William Barak*****Elżbieta Wilczyńska***

The main protagonist of the paper is William Barak, a member of the Woi Wurung nation from south east Australia, near Melbourne. He was a diplomat, artist and leader of his nation who, through his political, social and artistic activity, ensured not only physical survival but also cultural stability and identity of the peoples in its reserve in Coranderrk in the sensitive period of the late 19<sup>th</sup> century. His life as a leader and an artist will be presented as the embodiment of a process called transculturation, coined by the Cuban anthropologist Fernando Ortiz in 1940, popularized then by a Polish anthropologist Bronislaw Malinowski, and now by a renown Australian scholar and art critic Ian McLean (*Double Desire: Transculturation and Indigenous Art* (2014)); This long neglected universal tendency espouses a claim that if two cultures come into contact, they tend to mix and influence each other. It seems obvious; however, it was long believed that indigenous cultures – seen as static and primitive - would disappear and/or become dissolved in Western cultures. It was also accepted that as such the indigenous peoples had nothing to offer to the settlers who would not mingle with them. None of the above came to pass, as the history of William Barak shows. This paper will show 'the give and take' process, which gave a specific shape to his art and his life as well as the life of his people. Erased from art history and history books, his work and legacy have now taken front stage in the history and art history of Australia, as well as the architectural landscape of Melbourne. Now, due to new research, uncovered documents and new testimonies articulated, a new narrative has been woven, running counter to the previously dominant metanarrative of indigenous erasure, as well the static and barbaric nature of their cultures. This counternarrative testifies to the fact that the process of transculturation has been taking place between indigenous peoples of the land now called Australia and newcomers from Asia and Europe from the very start, to the benefit of all sides involved. As a result, indigenous art, including the art of William Barak, now represents an integral part of the art histories of post-colonial countries.

**Elżbieta Wilczyńska**, Ph.D., is a senior lecturer in the Faculty of English in Adam Mickiewicz University, in Poznań, Poland at the Department of Studies in Culture. Her major field of interest involves American ethnic minorities, specifically Native Americans, their history, culture, identity and role in contemporary America. Other academic interests include Black studies and American and Canadian art as well as Australian and New Zealand cultures, with a focus on indigenous culture and art. She published numerous articles on Native Americans and Australian Art. Her recent publications include "The Return of the Silenced: Aboriginal Art as a Flagship of New Australian Identity" (2018) and "Polish Indian Hobbyists and Cultural Appropriation" (2018).



**Andrew Taylor**

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**Andrew Taylor: Australia's Poet Of Landscapes Of Nature And Imagination****Ryszard W. Wolny**

Andrew McDonald Taylor (born 19 March 1940), an Australian poet and academic, is regarded as a major figure in Australian poetry, with a body of work distinguished for its intelligence and its formal, emotional and geographical diversity. He was born in Warrnambool, Victoria, and educated at the University of Melbourne, Taylor moved to Adelaide in 1970 where he taught at the English Department at the University of Adelaide. In 1992 he became Foundation Professor of English at Edith Cowan University in Perth, Western Australia. Taylor was the regional winner of the British Airways Commonwealth Poetry Prize for his 1986 book, *Travelling*. His 1995 book of poetry, *Sandstone*, won the Western Australian Premier's Book Awards for poetry for that year, and *Götterdämmerung Café* was shortlisted in 2002. In 2005, Salt Publishing published Andrew Taylor's *Collected Poems*, bringing together his entire body of poetry, including new poems written between 2000 and 2003. A further collection, *The Unhaunting*, appeared from the same publisher in 2009. He was recently made an Emeritus Professor at Edith Cowan University, and is a Member of the Order of Australia. He has been a frequent visitor to not only Cornell University and Churchill College Cambridge and taught at the University of Tübingen in Germany and at the University of Shanghai for Science and Technology, but also visited the University of Opole, inaugurating thus informally Australian Studies stream at the 2008 Australian Literature symposium. Apart from many other important aspects, his poetry is admittedly focused on environmental issues, such as salination, soil erosion, human degradation; therefore, in the times of today's climate change, so devastatingly present in contemporary Australia resulting in unheard of massive bush fires, Andrew Taylor reminds us of human responsibility towards the environment in which they live. The aim of this paper is thus to bring these issues together and present them critically as a result of close reading of the poet's selected texts, starting from *Sandstone* through *Unhaunting* to *Impossible Preludes*.

**Ryszard W. Wolny** is Professor and Director, Institute of Literatures, University of Opole, Poland. His interests focus largely on British and Australian literature and culture. He is an author of about a hundred scholarly publications which include, among others, *The Ruinous Anatomy: The Philosophy of Death in John Donne and the Earlier Seventeenth-century English Poetry and Prose* (Perth, Western Australia, 1999), *A Cry over the Abyss: The Discourse of Power in the Poetry of Robert Browning and Algernon Charles Swinburne* (Opole 2004), *Australia: Identity, Memory, Destiny* (Opole 2008), *Crosscurrents: Culture, Literature and Language* (Kielce 2008), *On Time: Reflections on Time in Culture, Literature and Language* (Opole 2009), *Culture and Postcolonial Studies* (Kielce 2012). Within the last eight years, he completed a monograph entitled *Patrick White: Australia's Poet of Mythical Landscapes of the Soul* (Wrocław 2013) and edited (or co-edited) *Evil Ugliness Disgrace in the Cultures of the West and East* (Opole 2013), *The Masks of Ugliness in Literary Narratives* (Frankfurt 2013), *Poisoned Cornucopia: Excess, Intemperance and Overabundance across Cultures and Literatures* (Frankfurt 2014), *Outlandish, Uncanny and Bizarre in Contemporary Western Culture* (Wrocław 2016), *Disease, Death and Decay* (Opole 2018), *Redefining Australia: Historical Heritage and Contemporary Perspectives* (Studia Anglica, Warsaw 2019), *Literatury i kultury* (Opole 2020) and another monograph, *Littoral Modernism: Patrick White's Theatre of Australia* (Opole 2021). He is a co-editor of Peter Lang series *Silesian Studies in Anglophone Cultures and Literature*. Ryszard W. Wolny is member of ESSE (European Society for the Study of English), EASA (European Association for the Study on Australia) and IAUPE (International Association of the University Professors of English, Chair of Australian Panel). In 2017, he was elected President of Polish Association for the Study of Australia and New Zealand (PASANZ) and, in 2018, Vice-President of Polish Association of the Study of English (PASE), re-elected in 2021. He was awarded an Honorary Medal for his services to Opole Region in 2018.